



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

IN MEMORIAM

JOHN G. JOHNSON

DIED APRIL 14, 1917

TRUSTEE OF THE METROPOLITAN MUSEUM  
OF ART FROM OCTOBER 31, 1910, UN-  
TIL THE TIME OF HIS DEATH

At a meeting of the Board of Trustees of The Metropolitan Museum of Art held April 16, 1917, the following resolution was adopted:

**RESOLVED:** That the Trustees of The Metropolitan Museum of Art feel very deeply the loss of their fellow-Trustee, John G. Johnson. His strong interest and his fine and discriminating taste in art have been placed at the service of the Museum with unselfish and assiduous devotion to the institution and to the objects for which it exists, and the singular sincerity and strength of his character have won from his associates respect, admiration, and warm friendship.

EXHIBITION OF PAINTER  
ETCHINGS AND ENGRAV-  
INGS OF THE NINE-  
TEENTH CENTURY

ON Monday, April 23, there was a private view for members of the Museum and their friends of an Exhibition of Painter Etchings and Engravings of the Nineteenth Century, which was opened to the public on Tuesday, April 24. The exhibition, which consists mainly of loans from private collections, contains 380 prints illustrative of the progress of the etcher's and engraver's art during the last century. A hand-list of the prints exhibited has been prepared, with a short introduction by the Curator of Prints, and is on sale at the Museum. The exhibition is contained in the new wing, J, Galleries 8, 9, and 10, which are now first opened to the public.

In gathering the prints shown, no attempt was made to make a collection of rarities, the intention being rather to bring together an assemblage of prints which should afford to the casual visitor an oppor-

tunity to see and compare with ease typical examples from the hands of the better known graphic artists who worked in the period between the eighteenth century and 1900. As a result, there are shown prints by such artists as Blake and Goya, who, although born about the middle of the eighteenth century, actually produced the greater part of their plates after 1800. At the same time a number of contemporary artists of importance who were working prior to 1900 are not represented, for the reason that in many cases the greater part of their work has been done since that time.

The exhibition is confined to such prints as are usually included in the phrase "painter etchings and engravings," which for the present purposes has been construed to mean such prints as have a primary and independent value as works of art rather than a secondary and derivative interest. A number of prints reproductive of paintings or drawings by hands other than those of the etcher or engraver are included as falling within the above definition, on the theory that they are works of art in and of themselves and not merely reminders of works of art or prosaic statements of fact.

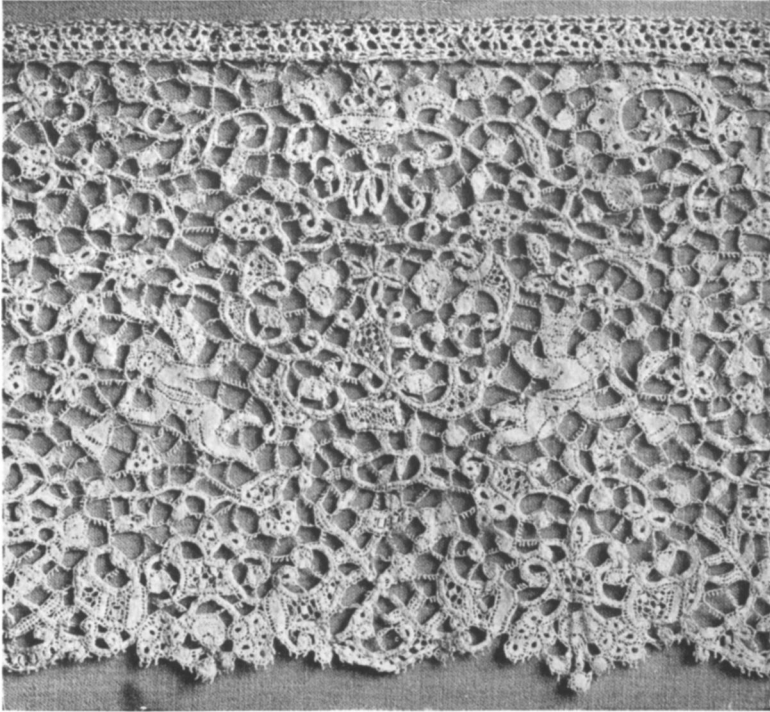
In the catalogue no attempt has been made to describe the prints shown as etchings, dry points, mezzotints, etc., for the reason, explained in the introduction, that during the last century the graphic artists were in the habit of mingling many different technical processes on one plate. The introduction does, however, contain a most summary statement of the principles underlying the various processes and indicates typical examples of each of them, so that any one who is interested will be able by comparison to pick out the techniques used in the making of any particular print. The exhibition contains the color experiments made at either end of the century by William Blake and Miss Cassatt, line engravings by Ferdinand Gailard, aquatints by Goya and Miss Cassatt, mezzotints by Turner, David Lucas, and Seymour Haden, soft-ground etchings by Girtin and Cotman, and dry points by Whistler, Haden, and Rodin, in addition

to etchings by most of the better known etchers. The first as well as the finished states of Meryon's celebrated *Stryge* and *Abside de Notre Dame* are exhibited, but otherwise no duplication occurs. These two plates were chosen for this purpose because of their very great artistic and historic interest, and because they clearly show the careful and laborious way in which the man whom

and impressionist etchings by Camille Pissarro, are shown, in the hope that they will meet with the interest and attention they deserve. W. M. I., JR.

### A GIFT OF FLEMISH LACE

ANOTHER notable addition to the Museum collection of lace is recorded in the gift of Mrs. Joseph Pulitzer, who has re-



LACE, FLEMISH  
LATE XVII OR EARLY XVIII CENTURY

many people regard as the greatest graphic artist of the last century went about building up his completed work.

In addition to prints by the better known and more appreciated etchers, there are shown a good many by men whose work on copper has been largely ignored or forgotten in this country. Thus, among other things, beautifully drawn soft-ground etchings by Girtin and Cotman, amazing aquatints by Goya and dry points by Rodin, as well as charming mezzotints by Lucas

cently presented the strip of exquisite Flemish lace, originally lent to the Museum at the time of the Exhibit of Flemish Art in 1914.

This lace, which dates from the late seventeenth or early eighteenth century, has an interesting tradition regarding its provenance in that it is attributed to the wardrobe of the Prince of Orange, William III of England. This may easily be authentic inasmuch as the lace is not only of the period of this ruler, but it bears as